DANCE DIGEST

JULY 1958

25 Cents

WOULD YOU INVEST $4.95 TO CHANGE YOUR LIFE

Now

For the Better?

SUCCESS AT 35: RETIREMENT AT $30,000 A YEAR
★ HOW TO BECOME FINANCIALLY INDEPENDENT
★ HOW TO RETIRE AT THE AGE OF YOUR CHOICE
★ HOW YOU CAN SUCCEED
★ HOW TO SELL YOUR WAY TO THE THINGS YOU WANT
Earl Nightingale
Gives You . . .
"THE STRANGEST SECRET"

YOU can gain Success, Happiness and Financial Independence . . . When You Learn and use . . . . .

"THE STRANGEST SECRET IN THE WORLD"

Mr. Earl Nightingale, a very unusual young man, was able to retire at thirty-five with an annual income near $50,000, because of a discovery he made following years of research and study. Starting as many men did after World War II, without position or income, he has founded and heads three corporations; in addition he rocketed an insurance agency from last place to sixth place in the nation in just 12 months, with one our country's leading companies.

Since his retirement in 1956, Mr. Nightingale has recorded the key to these unusual abilities on a ten inch LP 33-1/3 rpm record he calls, **"THE STRANGEST SECRET IN THE WORLD."** He tells how you may put this "secret" to work for **yourself** with full instructions. Once you know, understand and practice this secret of success . . . virtually **NOTHING** can prevent **your** success!

Some of America's leading business and insurance executives have called the contents of this record "the greatest blueprint for building achievement we have ever used." Salesmen report tripling sales, after learning "The Strangest Secret in the World."

You can't lose a penny with this unusual money-back guarantee. This great LP is available to you for only $4.95 even though it sold for $15.00 per copy before being offered by mail. If this record does not show you how you can improve your life, then return the record within 5 days for your full money-back. When you follow the methods outlined in this record it can be the most profitable investment you ever made—we are **sure** of it!

SPECIAL NOTE TO: **Dance Teacher Organizations, Chain Dance Schools, etc.**

"The Strangest Secret in the World" should be a permanent part of your library. Its inspirational, uplifting message can be of illimitable help to anyone who hears it.

Take our word for it, **"The Strangest Secret in the World"** will become the most sought after, the most talked about Self-Help item in your organization's library. Why not order your copy **NOW!**

DANCE CRAFT
376 Almaden Avenue
San Jose 10, California

Telephone: **CYpress 7-3084**

Please send my LP 33-1/3 record, **"The Strangest Secret in the World,"** by return mail. Enclosed is my remittance of $4.95, plus 30 cents for Postage & Handling, a total of $5.25. (Originally sold for $15 before being offered by mail.) I understand that if I'm not satisfied I may return the record within 5 days (in good condition) and my money will be refunded.

Check..... Money Order..... Sorry, no C.O.D.'s.
(California residents please add 4% tax.)

Name.....

Address.....

City.....Zone.....State.....

DANCE DIGEST

VOLUME 8 JULY 1958 ★ ★ 25 CENTS NUMBER 7

ADVERTISERS

ASSOCIATIONS

298 Associated Dance Teachers of Southern California
288 Dance Masters of California

CONVENTIONS, ETC.

308 Chicago National Association of Dance Masters
301
302 Dance Masters of America, Inc.

323 **INDEX OF DANCE SCHOOLS**

MISCELLANEOUS

311 Business Opportunity
304 Jay Dance Notation

RECORDINGS, DANCE

310 Dance Records Inc.
312 Russell Records
294 Statler Records
292 Stepping Tones

ROUTINES BY MAIL

309 Al Gilbert
298 Beatric Bene
314 Eva Varady
312 Mel Day (Ballroom)

SUPPLY HOUSES, THEATRICAL

309 A & L Theatrical Co.
312 Capezio
306 Lew Serbin Dance Art Co.

INDEX

281 WHEN HENRY FORD HELPED REVIVE DANCING
Aubrey Haines

286 GET YOUR CHIN UP AMERICA

289 The SIGNATURE of LOCALITY
J Marks

294 SAN FRANCISCO BALLET'S SILVER ANNIVERSARY

297 PARIS AGAIN LEADS THE WAY WITH NEW STYLES— OR DOES SHE?
Ruth W. Ray

299 The DANCE in NEW YORK
Edited by W.H.Stephans

310 INFORMATION DESK

311 OUR READERS WRITE

314 TEACHERS' & STUDENTS' SECTION

317 DANCE TEACHERS' ASSOCIATIONS

322 ADVANCED ACROBATICS & TUMBLING
James Rozanas

CARTOONS

285
288 Charles Skiles
308 Dunnett

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
Advertising Manager . . . . . S. J .Paul

DANCE DIGEST MAGAZINE is published monthly (except August) by **DANSTAR PRESS** at 376 Almaden Avenue, San Jose 10, California. (Fifty miles south of San Francisco.) Second Class Mail Privileges authorized at San Jose, California. Copyright 1958 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the copyright owner. Single copy 25 cents. Yearly subscription $2.75 (11 issues). Two years $4.50 (22 issues). Add 50¢ a year for Canada, 75¢ a year elsewhere. **DANCE DIGEST's** circulation is **NATIONAL.**

WHEN HENRY FORD HELPED REVIVE DANCING

by AUBREY B. HAINES

He took three steps forward and then pointed his right toe against his left heel. "I've got it!" he cried exultantly to his dancing teacher. Henry Ford had given as much earnest study to that step as he did to a problem in mechanics or in marketing automobiles in Manchuria.

Make no mistake about it, however. This was no jazz dance step that Henry had learned — far from it, for he was against jazz. He did his bit to drive jazz into oblivion by reviving interest in the dances of our grandfathers. Those vigorous dances, which he termed "more athletic and less confidential" than contemporary dances performed to moaning saxophone, were the object of Henry Ford's intensive culture. He not only enjoyed them himself but also tried teaching them to the younger generation in Dearborn, Michigan.

Wlliam C. Richards, writing in the New York **World**, reported that in 1925 students of the Dearborn High School were given free instructions thrice weekly in intricacies of the dances that Ford himself practiced so diligently. Among them were the Fisherman's Hornpipe, Speed the Plow, French Four, Scotch Reel, Hull's Victory, St. Patrick's Day in the Morning, Firemen's Dance, and Sicilian Circle.

Furthermore, a Henry Ford dance book was prepared, containing all the figures along with a history of dancing. Beginning and ending with a single couple, the dance manual said, the ultra modern dance lacks the group spirit of fun. "This characteristic of the modern commercial dance is determined by commercial considerations," the book added. "The older form of dancing requires room. Room in cities, especially in cabarets, is expensive. Hence a form of dancing has been encouraged that enables the largest possible number of paying couples to dance together in the smallest possible space. As a result, in the modern method the movement of the dance is mostly above the feet."

Henry Ford felt that this "economical" method of dancing was less American and less Nordic than the older styles that called for more elbow room. Therefore, in the laboratory the pirouetting of other days began again. The environment was strange. Liberty airplane motors were piled high on the waxed floor, and printing presses exhaled the next issue of the Dearborn **Independent.** A wooden dirigible stood nearby, men bent over blueprints, and twenty-five yards away an orchestra played music to the Badger Gavotte or the Varsovienne for an afternoon class of children.

No such songs as **Me and the Boy Friend** or **What Became of the Caretaker's Daughter?** were played here. Instead the music was that to which periwigged elderly people used to dance, such as **Pop Goes the Weasel, Durang's Hornpipe,** and the **Seaside Polka.**

What started Henry Ford on this terpischorean tangent we may not know. We know, however, that he read his Bible. Hence it may have been the words of **Ecclesiastes, 3:4,** "To everything there is a season, and a time to every purpose under the heaven . . . a time to weep, and a time to laugh; a time to mourn, and a time to dance."

One night Benjamin B. Lovett, a dancing master in Worcester, Massachusetts, received a telephone call. "This is Mr. Barker at Wayside Inn speaking," a voice on the other end of the line said. Mrs. Barker, principal hostess at the inn, had taken dancing lessons from Lovett fifteen years before. "Mr. Henry Ford," she said, "wants to know if you'll come up here tomorrow morning for a talk with him at ten o'clock." After hanging up the receiver, the dancing teacher began to contemplate the engagement he had made and wonder about its purpose. Having taught modern dancing, Lovett felt that Ford had no interest in contemporary ballroom expressions. Then he began to lack confidence in himself when he reflected on old-time maneuvers.

He went over what books he had and ironed out the wrinkles of memory. When he departed for Wayside Inn the next morning he felt capable to face whatever might arise. Mr. and Mrs. Ford were both in the ballroom of the Inn when the professor arrived. Henry Ford's first question left Lovett gasping. "Do you know the Ripple?" he asked.

The dancing professor did not, and felt perplexed. If he said he knew it, Ford would want to know how to do it. If he did not know it, Lovett felt that Henry would put him down as an ignoramus. Nevertheless, he resolved to be honest. "No, I don't," he replied. "I've heard of it somewhere, but can't recall where. However, I expect to know it the next time I see you."

Mr. Ford laughed heartily. "I caught him the first time," he said, turning to his wife.

Early next morning Lovett got into his car and went in search of someone who knew how to dance the Ripple. Riding out of Massachusetts, he entered New Hampshire. Here and there he made inquiries of fellow dancing teachers, but none could help him. Crossing another State line, he came to Burlington, Vermont. The first dancing mistress he met nodded when asked if she knew the Ripple. She said that she had taught it ten years before.

"Have you the calls?" Lovett asked eagerly.

"No, I haven't," the woman said. "They're out at my cottage, twenty miles from here."

"My car is right here. Let me drive you out there," Lovett suggested.

"We can't go," the woman replied. "My cottage is on an island, and the road is torn up. You couldn't get over it now, except by walking."

The Worcester teacher continued his quest. The next man he visited was not yet out of bed but offered a key to the solution. "The Ripple is what we call the Newport, Down East," he said.

Delighted, Lovett returned to Mr. Ford. A few months later the dancing master sold out his five dance halls and came to Dearborn as Henry Ford's instructor.

It was said that Ford had a relish for old institutions, such as sleigh rides, and a conviction that "nothing good passes off the earth, whether a quadrille or an engineering device." So the foreword to his dance manual put it:

"Anythng whch proves its usefulness remains. There are more candles, bicycles, and fireplaces now in use than ever before. The dance is one of the oldest forms of human expression. Some people have regarded it as a part of human speech. From the dance of atoms through the mating dances of certain birds and animals up to the tribal dances of the various nations, the expression of emotion and ideas in rhythmic movements of the body bears indications of a deep natural instinct.

"Joy, of course, has been the most moving source of dancing. The lamb skips, the dog leaps, and the pleased child dances in ecstasy. The polka is said to have originated in a Bohemian servant girl's joyous steps, artlessly executed, upon receiving good news of her lover. Other and more somber emotions also have sponsored the dance.

"There are dances of solemn mien, setting forth the more austere reactions to life, as when David danced before the Ark,

or as Spaniards now dance on Corpus Christi Day before the altar. Religious dances are found throughout the world. Considerations of health were sometimes introduced, as when the Dance of St. Vitus was thought to be curative of nervous diseases and St. Willibord's dance was held to heal the same element."

This foreword to the Dearborn dance manual, though perhaps not written by Henry Ford himself, gave expression, nevertheless, to the manufacturer's sentiments on the light, fantastic toe. For it was no secret in Dearborn, or wherever else Ford had intimate friends, that his motto was **"On wth the dance!"** and that he lived up to it at every opportunity. He was firmly convinced that dancing of a rational and racially American character could become an invaluable instrument for social righteousness.

"A mode of expression so universal as the dance would naturally develop into an art," the manual continued. "In some nations it attained the greatest vogue. The dance held first place in modern opera in America until the singing of Jenny Lind drove it to second place. Perhaps dancing will never again be the prime theatrical event commanding devotion of all classes alike, but it may likely become more widely spread as a social diversion than ever before.

"Denunciation of the dance by the protectors of public morals has usually led to importation of dances foreign to the expressional needs of our people. Dances partake of the racial characteristics of the persons who perform them. Recently dances that originated in the African Congo, with gypsies of the South American pampas, and from the hot-blooded races of Southern Europe have been imported to America. Wave after wave of foreign importation has swept the country. The result was a reaction against the excessive attention given to dancing and a protest against the character of the dances themselves."

However, Henry Ford was optimistic. "With charateristic American judgment," the manual continues, "the balance is now shifting toward the style of dancing which best fits the American temperament. There is a revival of the kind of dancing which has survived longest among the Northern peoples."

WOULD YOU LIKE TO KNOW . . .

- ***which of our 48 States require Dance Teachers to pass State Examinations before they can teach dancing?***
- ***whether any such Bills have been introduced in YOUR State?***
- ***whether any such Bills are now pending?***

If you are in any way associated with the Dance Teaching Profession you won't want to miss *Dance Digest's* copyrighted 48-State Survey on Examining and Licensing of Dance Teachers in America . (A 12-page Booklet)

If you would like to know the answers to the foregoing questions — and many more — Mail $1. to: SURVEY, c/o Dance Digest, 376 Almaden Avenue, San Jose 10, California. (Quantity prices: 5 copies, 85¢ each; 10 copies, 75¢ each; 20 copies, 65¢ each; 50 copies, 50¢ each.)

"Get Your Chin Up, America!"

"Chins Up, America!" says Bob Richards, Olympic pole vaulting champion.

Bob Rchards, Olympic pole vaulting champion, has the formula for Americans to **"stop sitting** and **get active".**

The silver-voiced orator, who has vaulted 15 feet or better more than 100 times, is barnstorming from coast to coast these days for more **chin-ups,** more pole vaulters, more punters, more baseball players, more hikers, more fishermen — **more everything that requires action.**

Richards is director of the Wheaties Sports Federation, an organization formed by General Mills to support President Eisenhower's plea for **increased American fitness.** This Federation is working with the United States Junior Chamber of Commerce in launching what is believed to be the biggest mass participation sports program ever attempted.

Richards wows his audiences with stirring talks on the lessons all America, young and old, can gain from sports. He held an audience of some 75 New York sports writers, radio-television announcers and magazine editors for nearly two hours recently.

"Richards is by far the most sensational all-around athlete we have ever seen on a dais," wrote Bill Roeder in the New York World Telegram and Sun.

But he didn't accept the call of the Wheaties Sports Federation just to get Americans to listen. He wants Americans to "lift their chins up" — **to lift themselves out of the rocking chair.** He wants them to do more than watch the big football and baseball games. He wants Mr. Citizen to start playing. That goes for Mom and Pop as well as Junior or Miss.

Richards believes his organization and the United States Junior Chamber of Commerce have the program which will get the nation hopping no later than this summer.

Junior Chamber of Commerce chapters in towns and cities everywhere will stage athletic programs involving 14 different sports. Fitness standards will be distributed nationwide. There will be a drive for improved facilities. A national fitness week will be held. And a "Junior Champ" program will be started. The latter is Bob's hope for answering Russia's track bid for future Olympic supremacy.

All the while, Richards will be preaching for more converts in his "get active" drive — and fitness

DANCE TEACHERS

THE EXPLANATORY ARTICLE:

"You Owe It To Your Child"

is an intelligent, simplified means of orienting the parents of students, and of potential students, of your school.

"You Owe It To Your Child" answers such questions as:

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 100,000 copies of "You Owe It To Your Child" have been purchased by promotion-minded Dance Teachers.

ORDER YOUR COPIES TODAY!

DANCE DIGEST
376 ALMADEN AVENUE
SAN JOSE 10, CALIFORNIA

Please send me copies of "You Owe It To Your Child" as indicated below:

☐ Single Copy 25¢ ☐ 25 Copies $2.50

☐ 50 Copies $3.50 ☐ 100 Copies $6.00

☐ 200 Copies $10.00

☐ 300 Copies $15.00

☐ 500 Copies $22.50

☐ 600 or more copies 4¢ each
(Sorry, no C.O.D.s)

(Print)

NAME.....

Address.....

City.....

Zone..... State.....

.....Teacher .....Student .....Professional

.....Dance Enthusiast .....Library

standards are sure to improve.

There are claims, you probably have heard, that Americans trail Europeans in honest to goodness, plain fitness. In Tulsa, Okla., a total of 1,187 youngsters were sent through a series of fitness tests, and the results indicated a sorry **need for improvement among pre-high school age boys** who have not had the benefit of organized sports activity.

The Jaycees hope to improve this deficiency in the pre-school group at once with their varied sports participation activities.

The Wheaties Federation will supplement this progress with a national program of awards and recognition for athletic achievement and leadership. The organization will sponsor All-American teams in many sports as selected by college coaching groups, and it will bring recognition down to the local level in many endeavors.

Meanwhile, don't be surprised if Richards captures your ear with his compelling words right in your own backyard one of these days. The fellow gets around, and when you hear him you will go running for that gymnasium and your chin-ups. He won't let you sit.

NOTE: Here's a golden opportunity for the Dance Teaching profession of America through its Dance Teacher Organizations to hop on the "Keep America Physically Fit" bandwagon.

What better means of keeping fit than by joining a dance class — Tap, Ballet, Acrobatic, Modern, Ballroom, it makes no difference.

The great problem with too many of us associated with the dance business is that we become so engrossed with our profession that we simply "can't see the forest for the trees".

Why not take heed from the Wheaties Sports Federation and start a national "Keep Fit by Dancing" campaign! Such a program, if underwritten by the National and State Dance Teachers' organizations, would help show the world that Dancing — any kind of dancing —

rates at the top of the list as a pleasant, active means of keeping fit — and it's FUN, fun for ALL AGES!

So Dance Teachers and Dance Teachers' organizations, the editors of Dance Digest heartily endorse and suggest a national "Keep Fit by Dancing" week. It is to be hoped that this subject will be brought up at the forthcoming Dance Teacher Conventions this summer.

How about some opinions on this subject? ACT NOW. WRITE NOW!

—The Editors

SLOGANS

Following are a few sample "Keep America Fit Through Dancing" slogans. You might like to use them in your school advertising, business card or in your daily promotional materia.. You're welcome to use them. But better still, why not concoct your own?

"Help Keep America Physically Fit — Try Dancing!"

"To Keep America Physically Fit — Keep Active — Keep Dancing!"

"To Stay Mentally Alert, Physically Fit — Try Dancing!
"Help Keep America Physically Fit!"

"For Young and Old Alike, Dancing Is a Healthy Means of Keeping Fit. Help Keep America Physically Fit — by Dancing"

"Your Dance Schools Are Helping to Keep America Physically Fit Through Dancing"

"YOU DAMES ARE ALL FICKLE. TEN MINUTES FROM NOW YOU'LL PROBABLY HAVE FORGOTTEN ALL ABOUT OUR DANCE TOGETHER."

Are you a dance teacher — or a Dance Master?

★

Become a member of

Dance Masters of California

Affiliated With

Dance Masters of America

(A National Organization of Certified Teachers)

★

Next Meeting and Material Session will be SEPTEMBER 7, 1958 .

★

For Additional Information, Please Write or Telephone

Gladys Blankenship, Sec.

700 Arlington Avenue
Berkeley 7, California
LAndscape 5-7694

THE SIGNATURE OF LOCALITY / ¡ marks

► SAN FRANCISCO . . . one of the major novetlies in the ballet this season comes from Lew Christensen, choreographer for the noted San Francisco Ballet Company, under the title "Beauty and the Beast". The ballet, composed in three acts, is reported to be lavish in its decor, and experimental in its movement idiom. The music of Tchaikovsky used for the ballet was the result of a two-year research program aided by the Library of Congress and the Tchaikovsky Foundation; the costumes and scenery total one of the highest budgets for an individual ballet.

Through the cooperation of educational television station KQED, San Francisco, a preview of the ballet was afforded the public late in April. Unusual in its choreographic appreciation and simple effectiveness, the camera work for the television broadcast marked an outstanding achievement on the part of the staff of KQED in bringing the dance to the immense public of the television medium. Mr. Christensen's choreography, compacted for the television preview into a half-hour synopsis, displayed charm, magic and, particularly in the instance of the chorus of stags, a rewarding vitality. The War Memorial Opera House performances, set for May 23 and 24, unfortunately fell on the narrow side of our deadline, thus a more complete picture of this important world premiere in the ballet by one of America's foremost companies will have to wait until our next issue.

► Gertrude Lippincott, one of America's outstanding modern dancers, teachers and writers, was presented in a solo concert by the Contemporary Dancers Foundation of San Francisco. Her program, composed of six dances from her standard repertory, featured the premiere performance of "Portraits from Facade."

"Portraits from Facade" is a new dance, and as such it is difficult for both the observer and performer to have a very broad view of its merits. Founded upon premise which greatly interests Gertrude, the execution of dance to spoken word, the work possesses a direct and somewhat naive charm through its mimetic inferences. The contention behind the use of speech in place of music for the dance emphasizes, in the case of Gertrude Lippincott, the specialized purpose of non-dramatic delivery by the dancer herself in the total process of the dance. The idea is certainly a very interesting one; however, for this writer, it was better inaugurated, if not satisfied, by the older opus entitled "The Devil Is Loneliness".

"The Devil Is Loneliness" is a choreographic departure from the novel of the same name. With music of Lionel Nowack and a simple progression of spoken lines, the work is an evolutionary process in movement definition. Its danger, by virtue of its aims, is the potential of placing the choreography in the dismal position of doing no more than illustrating a text. This danger, however, is greatly if not entirely avoided by Miss Lippincott, and the composition, with its sweeping feminine statements of mood and atmosphere, represented the finest offering on the program.

"It Will Be Night," with original music by Faul Fetler, in certain apparent respects, approaches the same problem which "The Devil Is Loneliness" solves: woman and her world. In this instance, however, the technical facilities of the dancer did not convincingly fulfill the lyric atmosphere of the composition. And one wonders if this dance did not suffer by being performed directly following "The Devil Is Loneliness".

"Madonna Della Rosa" and "Capriccio" have certain qualities in common despite surface diversity. Both dances look a little collegiate; void of purpose and energy which results in chorreography for those who think that dance is dainty and/or lovely. Whenever I think of girls' schools and their reputation for good-good-taste, I think of dances such as these. Perhaps this writer is incapable of understanding the scope of Miss Lippincott's intentions in dance statement; but for now the impression is much like having gone for a swim in the lake to find the lake gone dry.

"Madman's Wisp" and "Goddess of the Moon" are difficult experiences. They assume a certain folkloric or surreal area of presentation and then assume nothing further. In "Madman's Wisp" (with music by Henry Cowell) one gets the point within the first two measures of the music. From that point nothing more happens. The repetitions waste the dancer's energies and the audience grows a bit impatient in its desire to be moved. "Goddess of The Moon" (music by Louis Horst) is somewhat more progressive in its spatial aspects. One is carried forward, but one is not certain one wants to go. The dance may intend to evoke a mysical mood; it fails to do so. The moon, with its limitless inference of cyclic motion, does not succeed in getting involved in Miss Lippincott's world.

Can you picture . . .

a BALLROOM DANCER WITHOUT A PARTNER?

a TOE DANCER WITHOUT HER TOE SHOES?

Impractical?

No more so than attempting to run a successful dance school without the proper tools. And one of a Dancer's all-important "Tools of the Trade" are

DANCE PUBLICATIONS

If you aren't already subscribing to AT LEAST ONE dance periodical — don't put it off any longer. SUBSCRIBE TODAY!

For your convenience we are listing the addresses of several excellent dance publications:

Dance Digest, 376 Almaden Ave., San Jose, Calif.; Dance News, 119 W. 57th St., New York 19, N. Y.; Dance Magazine, 231 W. 58th St., New York 19, N. Y.; Dance Beat, 846 Flatbush Ave., Brooklyn 26, N. Y.; Dance Observer, Box 473, Madison Square Station, New York 10, N. Y.

Paul Spong, pianist, offers Miss Lippincott's performance a rich texture of choreographically-aware accompaniment. His ability to unify his strong musicianship with the performance is a notable attribute of the concert. The pianist's participation in the final dance of the program, "Portraits from Facade", is unmistakeably pleasing as entertainment; it does not, however, say much for the choreographic intentions of dance to speech.

In watching Gertrude Lippincott perform, one is struck by an immediate appreciation for a strong, inventive spirit. Movements, steps and gestures of the feet and arms are indi-

cations of a fresh and vital creative mind. Unfortunately, however, the stuff of which dance is made is curiously lacking in much of the performance. One frequently wishes that the vitality of steps might also become a vitalized motion, that the torso might be engaged in the motivation of movement and the intervals which fall between inventive steps. Dance is motion — and when its accent is taken from the totality of its duration in space and placed upon a chronology of steps (no matter how spirited and novel) we have lost the fundamental issues of the dance.

Miss Lippincott does not leave the ground too often or too well; this, however, is an unimportant point, for it is possible that the upper levels are not particularly meaningful to her spatial orientation. Miss Lippincott's technique sometimes has marked and apparent failures; but, again, this is not really an important issue were there some other vitality present that sustained the dance and gave it a unity which discounted particular failures. That the impulse of a particular motion can permeate the very toes of the dancer and can somehow leave the face in a perpetual pose is disappointing. The rapid mobility of a sequence of movement suggests anxiety; but the dancer's body is in a constant attitude. And, through all of this, the implication is that dance, like a costume, is simply worn so others may see it. If I am certain of anything it is that dance is a far more engaging and personal reality than that simile implies. And yet how difficult it is to discover the line between the cavortings of a paranoid and the posing of the professional.

► DANCE NOTES FROM SAN FRANCISCO . . . Ann Halprin put in performances in the mid-west prior to commencing functions for the summer at her dance deck in Kentfield. A San Francisco solo concert may follow the summer season.

► Ida Wilcher, noted critic of the dance for FM radio KPFA, gathered a small company and performed in the 1958 edition of the San Francisco Poets' Follies (review to follow).

► June 1st brought a program of dance films to the Contemporary Dancers Center, featuring the San Francisco premiere showing of Martha Graham's "A Dancer's World."

► On June 5th, Spencer Barefoot presents a J. Arthur Rank film production featuring the Russian Ballet for four showings at the Geary Theatre.

► The Russian Folk Dancers close their San Francisco performances in early June — complete sell-outs nightly.

► With the summer, the San Francisco Ballet Company leaves for a tour of Latin America.

► Charles Weidman stopped briefly in San Francisco with a promise of performance early in 1959. Other dance visitors to the city were Mary Wigman and Margret H'Doubler.

Mary Ellen Moylan is shown instructing a group of teachers during the 15th Annual Training School Session of the Dance Teachers" Club of Boston. Although the photo was taken in 1957 the editors couldn't resist reprinting it (by permission of Gordon N. Converse and the Christian Science Monitor). The picture is outstanding in subject matter, lighting and composition.

Important Step in Dance Accompaniment

. . . Good news for dance instructors from Stepping Tones Records! New arrangements, new exclusive dances, new quality recordings—they're all yours . . . for ballet, tap, ballroom, modern jazz.

Write for our latest catalog and reference book today!

Stepping Tones
RECORDS

P. O. Box 64334, Los Angeles 64, California

San Francisco Ballet's Silver Anniversary

When the San Francisco Ballet performed its spring series at the War Memorial Opera House in San Francisco on May 23-24, two important milestones in the history of the ballet were marked: 1) the celebration of its Silver Anniversary as America's oldest performing ballet organization, and 2) the premiere of the largest and most ambitious series of ballet productions ever undertaken by the company in its 25 years of continuous performance. Five new ballets were presented, including the full story of "Beauty and the Beast".

This $35,000 production, created especially to mark the Silver Anniversary of the Ballet this year, headlined the gala world premiere of the classic ballet "Beauty and the Beast" at the War Memorial Opera House. The musical score for the ballet includes several seldom-heard compositions from the Tschaikovsky Foundation to which choreographer Lew Christensen has applied a new and exciting dance interpretation. The fantasy mood of the ballet is further developed through bizarre masks, striking costumes, and imaginative scenery created by renowned designer Tony Duquette. The production featured four complete scenes including over 35 hanging pieces, plus the necessary built pieces such as a pavilion, hut, etc.

A cast of 50 dancers brought to life such unusual creatures from the make-believe forest as stags, fireflies, magical flowers, marmousettes, and beetles, with the aid of 80 costumes.

The story, adapted from French sources, develops the feelings of a young girl from horror to final love for a grotesque but valiant and kind beast. The Grand Pas de Deupx is danced by Nancy Johnson as "Beauty" and Dick Carter as "Beast".

A Biographical Brief . . .

LEW CHRISTENSEN
Choreographer

With the world premiere of Beauty and the Beast, the production of Lady Shallott, Emperor Norton, and Balletino, Lew Christensen reaches new heights of artistic achievement as one of ballet's most creative choreographers.

Christensen's first professional role as a dancer was with a vaudeville group before any American ballet company ever existed. He joined the American Ballet in 1934 and rose to national prominence in the title roles of "Orpheus" and "Apollo" at the Metropolitan Opera House in New York. Two years later, he became choreographer, ballet master, and first dancer with Ballet Caravan (forerunner of the New York City Ballet). Here he premiered such memorable choreographic works as "Filling Station" with music by Virgil Thompson and "Jinx" inspired by Benjamin Britten, still in the San Francisco Ballet repertoire. After serving with other well-known ballet companies — and a tour of duty with the U. S. Army —

THE COVER:

Nancy Johnson and Richard Carter as they were featured in the title roles of the San Francisco Ballet's world premiere of "Beauty and the Beast," which was held May 23 and 24 at the War Memorial Opera House in San Francisco.

ORDER BY MAIL!

Seeing Stars?

STATLER RECORDS

TAP - BALLET - CHARACTER
BALLROOM - MODERN - JAZZ
Box 189 — Radio City Station
New York 19, New York
Teachers - Send for FREE Catalogue.

Christensen joined his brothers William and Harold in San Francisco.

Christensen became choreographer of the San Francisco Ballet and in 1951 was appointed director of the company. Through his creative artistry and skilled direction, the San Francisco Ballet has achieved a place of international prominence in the world of dance. His contribution to the success of the company was perhaps best summed up by Walter Terry of the *New York Herald Tribune*: "Lew Christensen has built his company to an admirable peak of exactitude . . . "

During his career, Lew Christensen has written more than sixty ballets, many of which make up the touring repertoire of the San Francisco Ballet. The New York City Ballet also has a number of his works in its active repertoire due to an exchange agreement between the two companies. In 1953, he premiered his now-famous ballet "Con Amore" in New York, with two San Francisco Ballet soloists as guest artists. The premiere was met with such enthusiasm that he was named "Choreographer of the Year".

Currently, Lew Christensen's "Filling Station" and "Con Amore" are being toured by the New York City Ballet on their Far East tour. The *Japanese Times* said: " 'Con Amore' is probably the first really funny ballet the Japanese have seen . . . " He has choreographed a new dimension in a dramatic ballet that Frankenstein said "The movement is splendidly varied, genuinely symphonic in its organization and completely telling both as drama and as dance."

—LEON KALIMOS

A Biographical Brief . . .

TONY DUQUETTE
Designer

The exciting world of fantasy which designer Tony Duquette has created for the San Francisco Ballet's production of "Beauty and the Beast" represents a new high in artistic achievement in his already distinguished career.

Duquette's talents extend into many fields: designing a diamond-and-topaz necklace for the Duchess of Windsor to wear at New York's brilliant Knickerbocker Ball; creating special backgrounds for a national magazine advertising campaign for Crown-Zellerbach Corp.; developing costume and set designs for theatre and motion pictures, including

Subscribe or *Renew*
Your Subscription
to
DANCE DIGEST
NOW!

Before Price Increase

BEGINNING WITH THE NOVEMBER ISSUE, DANCE DIGEST NEWS STAND PRICE WILL BE
35¢ a Copy

SUBSCRIPTIONS:
1 year (11 issues) $3.50
2 years (22 issues) $6.00
3 years (33 issues) $7.50

Don't Delay — Subscribe Today to DANCE DIGEST
"America's Pocket Size Magazine of Dance"

DANCE DIGEST
376 Almaden Ave., San Jose 10, Calif.

"Kismet" and "Lovely to Look At" and the San Francisco Opera Company's production of "Der Rosenkavalier"; plus furniture and interior design; photographic settings for national magazine covers, and fabric and tapestry design.

Duquette is a native of Los Angeles, educated in the East. As a scholarship student at the Chouinard Art Institute of Los Angeles, he received many academic awards, which resulted in his being awarded a scholarship at Yale School of the Theater for his stage designs (which he did not accept). He worked as a commercial designer in Los Angeles until entering the Army for a four-year stint in 1943. Returning to civilian life in 1947, he set up his own workshop and in the same year gave his first exhibit. The exhibit was a success not only artistically but also financially, which enabled Duquette to study and paint in Europe for a year. On his return to the United States, he opened his own gallery in the Beverly Hills Hotel, which was an immediate success, and then in 1948, married artist Elizabeth Johnstone, who now works side-by-side with him in the workshop and also exhibits her own paintings.

In 1950, the Louvre invited Duquette to have a one man show of his works in the Pavillon de Marson and he became the only American so honored within memory. He has also exhibited at the Los Angeles County Museum of Art and San Francisco's famed DeYoung Museum. In addition, he has been invited to exhibit in Rome, Florence, and Venice.

— LEON KALIMOS

National Ballroom Operators Association Plan Awards

Lowell, Mass. — An all-out promotion aimed at selling the public on the availability of good dance music in Ballrooms has been launched by the National Ballroom Operators Association, according to an announcement by NBOA president Carl L. Braun, Jr., of Lowell, Mass.

"We have a good product in our present day bands, but we need to sell the public," Braun said. "This is largely up to the Ballroom operator but we also need the help of everyone in the industry."

The NBOA president pointed out the promotion program will center on telling the public that the NBOA Ballroom operator is presenting the best in dance music and dance tempos.

"The name bands as well as the local or territory bands are playing fine dance programs with good dance tempos so we need to exploit this to the fullest," Braun said.

He added that the territory bands have been the backbone of the business for many of the Ballrooms and one of the first moves of the association will be to honor these bands at the NBOA convention to be held in Chicago this fall. Cita-

tions will be awarded to the local or territory bands nominated by the NBOA operators.

"In this way, it is hoped to encourage these bands and also help in the creation of new name bands and bands with new dance tempos," Braun said.

"We have a very good product in these lesser known traveling bands and we have been overlooking it. We now intend to do something about it," he said.

"Likewise, the present day name bands are doing a good job on dance tempos," the NBOA prexy added. "We used to hear complaints about the name bands but today the operators report that they are playing dance jobs."

Braun pointed out the theme of the NBOA promotion program will be to create a positive attitude toward dancing by stressing the fact that good danceable music is available in the ballrooms.

He said this would be accomplished through Ballroom advertising, news releases and other publicity mediums. In addition, the NBOA plans call for special awards to newspaper, radio or TV individuals who have aided the Ballroom business and likewise the continuation of the present teen-age dance program in the NBOA Ballrooms.

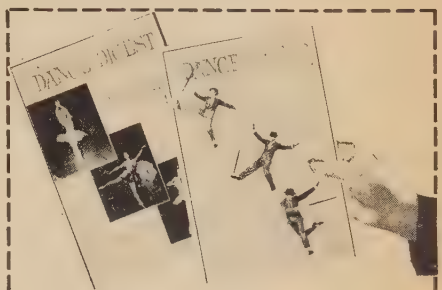
Braun disclosed the promotion program has been developed by special NBOA committee working on the project since the convention held in New York City last fall. Present plans also call for using a public relations firm to spearhead an all-out program this fall. The latter program will be presented to the NBOA convention which will be held in Chicago on September 22-24.

Subscribe or *Renew Your Subscription to*

DANCE DIGEST

NOW!

Before Price Increase



You'll find many helpful ARTICLES and interesting PHOTOGRAPHS in every issue of *DANCE DIGEST*

SUBSCRIPTION FORM

FOR AMERICA'S POCKET SIZE DANCE PUBLICATION

DANCE DIGEST

376 ALMADEN AVENUE

SAN JOSE 10, CALIF.

Enter my subscription for:

☐ **1 year (11 issues) $2.75**

☐ **2 years (22 issues) $4.50**

☐ **3 years (33 issues) $6.00**

☐ **New** ☐ **Renewal**

☐ **Bill Me**

(Add 50¢ a Year for Canada and Latin America; 75¢ a Year Elsewhere)

Date.....

Amt. Enclosed $.....

Exp. .....

NOTE: If you send cash with order, we'll add an extra month to each year's subscription. *(Saves bookkeeping.)* Please Print:

Name.....

Address .....

City.....**Zone**....

State.....

PARIS again leads the way with new styles . . . *OR DOES SHE?*

By RUTH W. RAY

How about the new styles . . . the sack, the shift, the chemise, the chemiserie? Like the satellites the burning question is, now that they are launched, how long will the new styles last? As we all know, American females are famous for beautiful, slender figures; for slim, trim waistlines. We all know, too, that they are willing to use much self-denial to keep that way. Is it logical to imagine that they will hide these pretty waistlines under such straight, flat, figure-concealing dresses? But then we must concede women or fashion trends are not always logical. What is your opinion on this trend which is sweeping the fashion world?

My opinion is that "the girls" are having a lark. They are each buying one or two sacks to wear, as they themselves express it, "for laughs". This is an unique psychology — maybe it's even a psychosis. Never before in fashion history have women deliberately worn clothes just to be funny. My feeling is that as soon as they have had their little joke they will pull out of their wardrobes, or go out and buy, the most figure-flattering dresses possible. Even now they all harbor and occasionally wear very figure-molding, figure-revealing models.

I believe that the sack, the bag, the chemise, is a gay "let's have some fun" fad which will fade quickly when the first startling impact is over. I realize this opinion is not in accord with the general reports that these styles are to be with us the average life of a newly accepted fashion, which runs through several years. Some fashion commentators are promoting the new styles very seriously — so seriously, indeed, that such an important person as the French ambassador, M. Herve Alphand, made a very controversial statement to the press as he landed in Chicago recently. The item in the newspaper carried the headline, "Envoy Defends France in Fashion and in War." Relating to fashion, he was quoted as saying, "The American woman may take to the new fashions slowly, but in time she will comply. American women always conform to French taste in dress design and they will take the chemise design to their hearts, too." All we can answer is: "We shall see, we shall see, Mr. Ambassador, but this time I don' think you are right."

A less serious fashion writer, in com-

OFF-STAGE!

The editors feel that the following article, although not directly related to the dance profession, is of sufficient interest to a majority of our readers to warrant its publication in Dance Digest.

For those who do not wish to read articles not specifically related to 'the dance," the words "OFF-STAGE" preceding an article will serve as a warning to turn the page.

— The Editors

menting on the new styles, points out the origin of the word "shift," another name for the sack, the chemise, the bag, call it what you will. "Shift" is an old English word meaning change (our eight hour shift comes from it). In changing from the clothes worn during the daytime, the garment worn at night was called the "shift". Some people were so careless as to go to bed without any night garment and were called "shiftless". Careless people are still called shiftles,s but not for the same reason.

Young people particularly are having a fling at the new styles. In our recent School style show, where individual interpretations of new fashions are encouraged, we had many, many variations. A typical chemise in silk tweed is photographed with sketches of a number of other original interpretations shown. Man, Woman, Girl, how do you like the new styles? We would like to know.

Note: Ruth W. Ray is President of the Ray-Vogue Schools of Chicago, Ill.

ORDER BY MAIL!

BEATRIC BENÉ

Modified arrangements of
Coppelia and Nutcracker Ballets

Proven successful for Teachers. Each Ballet $20.00 including specially arranged recording.

Also Clever Routines in Ballet, Character and Modern
Solos and Groups $2.00 each
Write for Catalogue

Smith Bene School of Classical Ballet
846 Flatbush Ave. Brooklyn, N. Y.

Let the
Associated Dance Teachers of Southern California
Dance Masters of America Club No. 1

Assist **YOU** in your goal to become a MASTER DANCE TEACHER

Don't put it off — WRITE TODAY for complete details regarding:

☆ Associate Membership
☆ Active Membership
☆ Junior Membership

Charley Baker, President
Virginia Rose
Secretary-Treasurer
P.O. Box 776
Sunland, California

the DANCE in NEW YORK

a series of reviews

edited by W. H. STEPHAN

ERICK HAWKINS

Lecture
Erick Hawkins Studio

One cannot resist a brochure announcing a lecture which purports to answer such questions as, Is Ballet doomed? What is the relationship between ballet and modern dance? What should a dancer know about selecting music? What is the difference between classical and modern ballet?

Unfortunately Mr. Hawkins fell short of his proposed goal, however, he is an articulate man and one of the few modern dancers, outside of Humphrey, Weidman, Graham and Holm to formulate theories regarding this form of dance and to attempt to verbalize upon them. Certainly his theories are not making the contributions of the aforementioned greats, but he does have a theoretical approach to his dance, which, even though few may agree with him, is a step ahead of many in this field. Too few have given enough thought to the simple why's and how's of basic composition, much less any serious thought to modern dance as an art form. Unfortunately many seem to feel that it is firmly and permanently established as an art form and proceed to create in this medium with no previous training. These below standard performances only delay , or possibly vitiate, the universal acceptance of modern dance because the end results are so bad people refuse to acknowledge them as valid.

The title of Mr. Hawkins' lecture was, "Modern Dance: A Voyage of Discovery." Mr. Hawkins maintains that this voyage is an unknown direction ahead since you cannot discover something you know about, and therein lies the beauty of modern dance — its indefineability. He also feels it would die if and when it could be defined.

Mr. Hawkins gave his idea of the heart of the dance as the kinesthetic sense explaining that this was the sixth sense — a necessity for dancers, and elaborated upon what he feels are the two functions of art: (1) to affect the senses (2) to say something. Following were definitions of the positions of ballet and modern dance in the world of today and tomorrow. Mr. Hawkins states ballet is doomed because it is archaic and alien to a modern mind.

The remainder of the lecture was iconoclastic which, at times, is to be desired, especially in this instance since this same iconoclasm gave us modern dance. It need not, however, be vindictively aimed at another medium. There is room in this world for all arts and many mediums within each. Avantegarde creativity should not depend upon the destruction of artistic precursors first and new ideas second. Without ballet there would be no modern dance, for the iconoclast must have something to rebel against.

— CLAIRE WILLIAMS

Ballet Theatre Workshop. William Dollar's "The Parliament of the Birds".
— W. H. Stephan

THE MARY ANTHONY DANCE THEATRE
RUTH CURRIER AND COMPANY
THE AMERICAN MIME THEATRE

YMHA
April 27, 1958

Outside of Martha Graham's revitalizing three weeks of performance, little has occurred creatively in modern dance to warrant approval much less excitement. Mary Anthony's appearance in 'Threnody", however, was one of those occasions for excitement.

The program opened with 'Songs" based on "The Songs of Innocence and Experience" by William Blake and done to music by DeBussy. It remains a mediocre work even though Miss Anthony and her company gave it the best performance to date. The first and best of the three sections, "Little Lamb, Who Made Thee," was excellently danced by Joy Gitlin, Bette Shaler, and, especially, Hazel Chung, a lovely dancer. "Tyger, Tyger, Burning Bright" was performed by Louis McKenzie, Paul Berensohn, and Cameron McCosh. The connection between dance and Blake is still unclear. The third section was "And Each Shall Seek His Own," a lyrical work for Miss Anthony and company.

"Threnody," to music by Benjamin Britten, is one of the best pieces of choreography seen this year. Actually it was premiered in 1956, but has been shown in New York very few times. John Millington Synge's 'Riders of the Sea" served as a point of departure for Miss Anthony, and the powerful, excellently constructed movement sequences are representative of her best work. It is a tightly woven dance-drama about a village, men who go to sea, and the women who suffer because of their absence and, sometimes, their deaths. Particularly outstanding was the performance of Bette Shaler as the Mother.

"Quartet," choreographed by Ruth Currier and danced by Patricia Christopher, June Dunbar, Martha Wittman, and Jemima Ben-Gal, was a lyrical work based on "To Lean To Spring — To Reach — To Fly." There were many lovely moments in "To Lean" and "To Reach," the best sections. "The Antagonists," also choroeographed by Miss Currier and danced by Miss Currier and Bette Jones, is unnnecessary. Both Miss Jones and Miss Currier are lovely women and outstandingly beautiful dancers. This is not worthy of either of them.

The American Mime Theatre under the direction of Paul Curtis pre-

6 DMA events NORMA

EAST COAST NORMAL SCHOOL

July 21 thru July 25 — Roosevelt Hotel, New York City

Open to ALL dance teachers and their assistants

EAST COAST PRE-CONVENTION BALLROOM

July 26 and 27 — Roosevelt Hotel, New York City

Open to ALL dance teachers and their assistants

EAST COAST CONVENTION

July 28 thru August 1 — Roosevelt Hotel, New York City

Open to ALL dance teachers and their assistants

DISTINGUISHED FACULTY

IGOR YOUSKEVITCH — Ballet

HILDA BUTSOVA — Ballet

MICHAEL MAULE — Ballet

JACK STANLY, — Tap

GERALD CUMMINS — Tap

BOB AUDY — Tap & Modern Jazz

JOHN PLAZA — Acrobatic

CANDY VOGEL — Ballet

MARY POLLOCK GRAHAM — Tap

PATRICIA WHETEN — Hawaiian

JEAN KING — Modern Jazz

JOE PIRO — Ballroom

VAL ESCOTT — Ballroom

PEDRO & OLGA — Ballroom

BASIL VALVASORI — Ballroom

MICHAEL HERMAN — Folk

ALEXANDRA DANILOVA — Ballet

PETER GENNARO — Modern Jazz

DELORIS BLACKER — Production

THOMAS ARMOUR — Ballet

DANNY HOCTOR — Tap

RUTH BARNES — Children's

DAVID HARRIS — Modern Jazz

JOE PRICE — Acrobatic

AL GILBERT — Children's

ANN B. MOISE — Novelty Tap

EARL ATKINSON — Tap

JEREMIAH E. RICHARDS — Ballroom

MYRON G. RYDER — Ballroom

JOHN CLANCY — Ballroom

JO NOBLES — Ballroom

GEORGE RUTHERFORD — Ballroom

BROWNEE BROWN — Tap, Children's & Jazz Baton

ALBERT & JOSEPHINE BUTLER — Ballroom

STELLA & JOSE REYES — Ballroom

WRITE

D A N C E M A S

J. Howard Ferguson, President

601 North Divis

CHOOLS AND CONVENTIONS

WEST COAST NORMAL SCHOOL

Aug. 7 thru Aug. 10 — Lafayette Hotel, Long Beach, Calif.

Open to ALL dance teachers and their assistants

WEST COAST PRE-CONVENTION BALLROOM

Aug. 9 and 10 — Lafayette Hotel, Long Beach, Calif.

Open to ALL dance teachers and their assistants

WEST COAST CONVENTION

Aug. 11 thru Aug. 15 — Lafayette Hotel, Long Beach, Calif.

Open to DMA members and their assistants only

DISTINGUISHED FACULTY

EUGENE LORING — Ballet
GENE NELSON — Tap
OLGA ZICEVA — Ballet
JULES STONE — Tap
BOB AUDY — Modern Jazz
DANNY HOCTOR — Tap
ARITA LEE BLAIR — Ballet
LOUISE BURNS — Tap
BOB KIMBLE — Children's
ROSE ANN SAYLOR — Acrobatic
BROWNEE BROWN — Children's
KEN & JEAN PHIFER — Tap
GABRIEL RUIZ — Spanish
KATHERINE SHEEHY — Ballroom
KOTCHE — Ballroom
DOROTHY HONIG — Ballroom
JEFF JEFFRIES — Ballroom

IGOR YOUSKEVITCH — Ballet
TONY CHARMOLI — Production
GERTRUDE EDWARDS JORY — Ballet
EDITH ROYAL — Modern Jazz
GERALD CUMMINS — Tap & Ballroom
DELORIS BLACKER — Modern Jazz
MARGARET MARTIN LUKER — Ballet
ROSE LORENZ — Children's
EL WARNER — Acrobatic
MARGUERITE DUANE — Hawaiian
BERNICE WARNER — Tap
JEREMIAH E. RICHARDS — Ballroom
ADELAIDE COURTNEY — Ballroom
FRANCES HATCH PARK — Ballroom
BASIL VALVASORI — Ballroom
PHIL JONES — Ballroom
THOMAS & ROGERS — Ballroom

EARL ATKINSON — Jazz Production & Ballroom

SUZETTE & BILL LANE — Ballroom

ROCHURE

RS OF AMERICA

Leroy H. Thayer, Secretary

eet, Salisbury, Maryland

sented "Dreams." To single out and criticize each short sequence would be impractical. Mr. Curtis, generally speaking, takes a situation out of life and comments upon it. The comment may be registered through movement only, (literal, pantomime, abstract, etc.), or the voice may be employed. Mr. Curtis has a good eye for these "situations" and an imaginative way of condensing them into a comment, however, he does not know when to stop. There are no limits to what he might do on stage. One wishes for a little more taste at times.

— CLAIRE WILLIAMS

BALLET THEATRE WORKSHOP

Phoenix Theatre
April 21, 1958

The American Ballet Theatre again this year gave us an evening of experimental new ballets on a very professional level.

Th opening number was "The Parliament of the Birds" to Respighi's score. Choreographed by William Dollar it was delightfully danced by members of the Ballet Theatre school and corps of the company. Based on a Persian poem the dance gave a feeling of authenticity without being too literal. Particularly effective were Joseph Carow, Fred Herko, and James Ryan as the Roosters.

The second offering was "The Mirror," choreographed by Enrique Martinez and with an original score by Kenneth Schermerhorn, one of Ballet Theatre's conductors. Nora Kaye was The Woman, Fredda Maurice, Her Reflection, and as Her Longings; Scott Douglas as Force, Ray Barra and Leo Duggan as Lust, and Michael Lland as Love. Solidly choreographed, "The Mirror" does credit to Mr. Martinez and we'd like to see it included in the repertoire. Miss Kaye suffers beautifully, and she and the rest of the cast were quite professional about it all.

"The Ovid Metamorphoses" of Herbert Ross to Schoenberg's Opus 16 is another matter. Mr. Ross tells us, "My intention is to tell of bodies changed to different forms; the gods, who made the changes, will help me — or I hope so — with a poem that runs from the world's beginning to our own days." The intention was good but the result was a series of fragmentary incidents not all tied together. The individual sections were well done and special mention should be made of Sallie Wilson as Io. There was also the story of Narcissus and Echo beautifully performed by Loren and Ruth Ann Koesun with Paul Olson as the reflection. Lupe Serrano and Michael Lland danced Daphne and Appollo and a group led by Leo Duggan and Jillana Williams performed the Apotheosis of Caesar. It ended with an Epilogue of Cheribum and The Magi.

The evening ended with William Dollar's "Angrismene" to Stravinsky's Octet for Wind Instruments. This was an abstract number using a sixteen member corps with Lupe Serrano and Royes Fernandez as soloists.

Needless to say the program played to a packed house (including most of the Who's Who of the dance world). There is real interest in good ballet and the audience wasn't disappointed.

— W. H. STEPHAN

MOISEYEV DANCE COMPANY

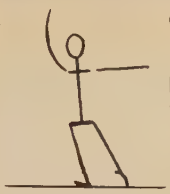
Metropolitan Opera House

Perhaps the most eagerly awaited dance event of the season has been that of the Russian Moiseyev Dance Company. The unrestrained audience response has truly proved the expectations not to have been exaggerated. Seldom has the venerable old "Met" resounded with such vocal audience

Ballet Theatre Workshop. Michael Lland and Lupe Serrano in Herbert Ross' "Metamorphoses".

—W. H. Stephan

JAY DANCE NOTATION



Class and Private Lessons in New York studio; short, concentrated courses may be arranged for out-of-town teachers.

available:
HOME-STUDY COURSE
and
ROUTINES — send for list

LETICIA JAY Phone RH 4-7588
10 E. 85th St., New York 28, New York

WE APPRECIATE
your mentioning
DANCE DIGEST
when you order from
our advertisers.
—thank you.

approval and certainly never has it heard such plaudits rendered a folk idiom. The Russians truly have taken New York by storm — a joyous blast of exuberance that swept all before it. Strangely enough, over the whole affair a charming naivete reigned. This added immeasurably as a balance to the numerous acrobatic and circus-type tricks so lavishly employed throughout the concert.

A suite of *Old Russian Dances* opened the program. The quiet, contained dignity of the "Maiden's Entrance" created a wonderful atmosphere and provided just the right counterpoint to the energetic male dances which followed in the same suite. This pattern of womanly grace and dignity contrasted by the energetic male physicality seemed to follow throughout, except at rare moments when the female contingent also flung itself into the joyous crescendos, equaling the animal virtuosity of the men.

The program fell roughly into two categories — authentic folk dances and choreographic inventions, both staged by Igor Moiseyev. The *Moldavian* and *Ukranian Suites* were perhaps the most outstanding offerings of the authentic folk types. They were flawlessly performed and tastefully arranged. The color, choreographic design, native understanding of the material, combined with an obviously personal pride in performance — all made for a thrilling theatrical excitement.

Certainly no less spectacular were the choreographic pieces such as *Soccer* and *Partisans,* but somehow they seemed only lightly sketched, almost with an air of improvisation. These pieces border dangerously on the music hall side of the ledger. However, the performers render them with the same sincere intensity which they brought to the authentic folk arrangements.

In one suite, *City Quadrille,* Mr. Moiseyev emerged as more than a clever arranger. Here he showed real choreographic insight with his satiric

comedy sketches of Russian village life of the recent past. In this suite the culmination of inspired performance and genuine choreographic skill was realized.

One small comic gem must be singled out for special mention, *Two Boys In A Fight. It* involved a trick costume which appeared to be two midget-like wrestlers, but with a surpise ending proved to be a single dancer.

For the most part the music for the program was quite undistinguished, except the few times when native musicians provided an on-stage accompaniment.

The program proved so popular with the New York audience that four additional performances have been scheduled for Madison Square Gardens.

— BILL HOOKS

NEW YORK BALLET CLUB

High School of Fashion Industries
April 20, 1958

The New York Ballet Club held its annual Choreographers' Night presenting works by Alain Bernard, Alan Baker, Helen Taitt, Marvin Gordon, and Joseph Rosen. The New York Ballet Club is an independent organization of balletomanes and is open to anyone interested in the art. Its purpose is "'to stimulate, develop and increase interest and knowledge of ballet." It strives to accomplish this through many types of activities such as regular meetings featuring ballet personalities, (dancers, choreographers, critics, composers, etc.), who discuss their specialty and its contributions to ballet; special meetings offering lectures, panel discussions, and demonstrations of a more technical nature; and, one of the most important, sponsors the Choreographers' Night.

"Promenade," choreographed by Alain Bernard, opened the program. Mr. Bernard is a young man from Switzerland who came to America to study in preparation for forming a ballet company in his own country. In addition to himself, his "Promenade" featured Nan Cogswell, Jeanette Siedband, and Fred Herko. It used the thoroughbred on parade as a basis for movement. There were some interesting designs and moments when the movement was quite nice, but a cursory knowledge of form deprived the composition of any solidity.

"Images," choreographed by Alan Baker, had a Rimbaud phrase, ("I alone hold the key to this savage parade."), as a program note. Mr. Baker, who is still quite limited as a dancer, took upon himself much too large a task. He combined several types of movement extending from classical ballet to melodramatic pantomime and included his own movement as the solo figure which consisted of a rather dazed stumbling around stage. Better choreographed, but much less original, since the idea served as basis for a Broadway show not too many years ago, was his second piece, "Interlude." Mr. Baker's awkwardness became an asset in this piece. He danced the part of a stage hand and Constance Garfield, who was quite nice in both of Mr. Baker's works, danced opposite him.

"Pas de Deux" from *Don Quixote"* was arranged by Helen Taitt and danced by Miss Taitt and Guy Allison.

"Minstrels," choroegraphed by Marvin Gordon, came the closest to fulfilling the purposes of the Ballet Club. Mr. Gordon choreographed and directed Florence Peters, Iva March, Lucille Ormay, Irene Clark, Robert Ossorio, Ed Ferraro, and Gene Neal in this work which used music of the 11th, 12th, and 13th centuries. The idea of traveling minstrels has been used many times before, but this particular treatment of the them was unique in that the musical accompaniment was very much a part of the dance. The musicians entered with the dancers and were a part of the dance. They included Annette Havens, Psaltery and Percussion; Anna Kaufman, Recorder; Jerry

Barkan, Oboist.

"Ballet Suite" by Joseph Rosen closed the program. Again there were some nice arrangements and groupings, but the form was most confusing and dancers and audience alike were fatigued by the time Mr. Rosen had choreographed enough to complete the Glazounov music.

CLAIRE WILLIAMS

MAY O'DONNELL AND DANCE COMPANY

Hunter Playhouse
April 19, 1958

As a program opener Miss O'Donnell's company repeated the Dance Sonata No. 2 reviewed here before.

The second number was a 1943 work, "Suspension," to music of Ray Green. The program notes, " . . . at the still point of the turning world . . . there the dance is . . . " T. S. Eliot. There it might have been because it certainly wasn't on the stage of Hunter Playhouse that evening. Back stage right were two boxes at different levels on which Miss O'Donnell spent most of her time. The six girls of the company danced in front of her. Downstage left hung a huge copper mobile designed by Claire Falkenstein. We were so thankful to Miss Falkenstein for giving us something interesting to view. The mobile turned slowly, slowly, completely oblivious to the inactivity under and behind it. We tried to be, too.

The premiere performance was "The Second Seven," to Anton Webern and Leon Kirschner's music. This consisted of *Part I — Drift,* with Cora Cahan as the Figure of the Child and five members of the company as Shapes of Heritage. We were told "The figure of the child in each of us caught in a world of non-communication." *Part II — The Threshold,* Miss O'Donnell as the Figure of the Individual, Nancy Lang as the Figure of the Psyche and Mabel Robinson as the Formula of the Ancient. Again, "The figure of the individual in each of us caught and isolated in the modern dilemma." The

171 - O'Farrell St.
San Francisco 2
EXbrook 2-4912

Lew Serbin DANCE ART Co

WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

FABULOUS COSTUME FABRICS
Original Trims & Accessories
Spanish Castanets - Fans - Tambourines
Jewelry - Hindu Bells - Dance Drums - Cuban Maraccas - Conga Drums - Bongos
Imported Feather Masques
Hula Skirts - Feather Gourds - Leis
Costume Hats of Every Type
Imported Comic Character Novelties

DANSKINS - BALLET TOGS
Leotards - Opera Hose - Tights
Skating Skirts - Panteez
SELVA Toe Shoes - Ballets
Tap - Character - Spanish Footwear
MAX FACTOR'S - MEHRON'S Make-up
Wigs - Beards - Mustaches
Dance Records: SELVA & RINGLE - STATLER - STEPPING TONES

PLUS HUNDREDS of THEATRICAL ACCESSORIES

Special — HINDU MUSICAL BELLS — Perfect for Dance & Charms
Hand Wrought Golden-tone Brass — Only — $1.00 a Dozen
P.P. pre-paid anywhere in USA — No COD orders — mail order — $1.25 a Dozen

FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE
Free Catalog to Dance Teachers only

Ballet Theatre Workshop: Enrique Martinez in "The Mirror".
— W. H. Stephan

Ballet Club"s Workshop. Alain Bernard and Nan Cogswell in Bernard's "Promenade."
— W. H. Stephan

modern dilemma in this case was the dilemma of so many moderns — nothing to say.

The evening closed with "Dance Concerto" (1954) to Bartok. "Premonition and vision, conflict and ordeal, descent into the unknown, and celebration and return."

It was interesting to see a 1943 dance on the same program with two 1958 numbers and to see that there had been absolutely no change in the creative development in all that time. The same movements, the same endless series of leaps and all of it extremely dull choreographically. Miss O'Donnell moves well as do most of the girls of the company, but each of the boys was a soloist and not at all with the group. It was an extremely uninteresting evening.

— W. H. STEPHAN

LES BALLETS DE PARIS

Broadway Theatre

And so Les Ballets de Paris is back in town. It makes one wonder whether or not a French bistro is the place for art to originate. I'm not against the saloon business — I'm just in favor of higher standards for the art of the dance.

This performance did two things. It aroused concern for the French Ballet if left in the hands of Roland Petit, (who insists upon choreographing "bottoms up" for all the women except Jeanmaire — the only dancer in the company who could rise above such doings), and it corroborated certain ideas regarding technique for the dancer. Modern dancers cannot perform the classical ballet; classical ballet dancers cannot perform in an ethnic idiom; ethnic dancers cannot become members of a modern dance company unless schooled in the new medium. Naturally, just being a trained dancer of any style makes it easier to grasp a new medium, but that does not eliminate the need for study. All of which adds up to nothing except French ballet dancers who cannot perform modern jazz simply because it is choreographed for them.

The first, and weakest piece on the program, was "Contre-Pointe," a futile attempt at jazz choreography by Petit for the company. An unorganized

'Of course I realize that what goes up must come down—but where's Martha!'

CHICAGO
NATIONAL ASSOCIATION OF DANCE MASTERS, INC.
TWO WEEK SUMMER SESSION
July 29th thru August 2nd
August 3rd thru August 7th
Ballroom Workshop August 8th
Convention August 9th - 13th
Hotel Sherman — Chicago, Ill.
NON-MEMBERS INVITED TO WRITE FOR APPLICATION AND BROCHURE
Which Gives Complete Information
Adele Artinian, President — Edna Christensen, Secretary
EXECUTIVE OFFICE
Suite 1610
32 West Randolph Street, Chicago 1, Ill.

series of contrived designs, ridiculous lifts, and a few tricky endings were stiffly executed by dancers wearing set smiles — awfully determined to enjoy it all. Supposedly Mr. Petit is trying to combine many dance styles in search of a modern ballet, however, in this piece he combined some modern dance stretches and cliche jazz movements which failed to blend satisfactorily. The dancers couldn't have been less at home in the two styles.

Jeanmaire is lovely. The curtain opened on "La Rose Des Vents" and from an almost hidden position behind a tremendous bar, she charmed her audience by quietly looking at them. "La Rose Des Ventes" tells of a barmaid who is actually a condemned mermaid. Go to see and be delighted by Jeanmaire — not the choreography.

"Carmen" is now being accepted as a classic by some critics. Certainly there is some exciting dance, and the sets by Antoni Clave are among the best ever seen in any ballet. Nevertheless, it should be labeled for adults only.

— CLAIRE WILLIAMS

IRENE GABRIEL AND COMPANY

Brooklyn Academy
April 26, 1958

Not every choreographer is fortunate enough to have a 30 piece orchestra to accompany him, so it was a treat to see Irene Gabriel's company perform with the Brooklyn Philharmonic conducted by Siegfried Landau. Unfortunately the dance did not come up to the music.

The best of the evening was the "Dance Concerto" by Corelli. The five parts were treated quite abstractly and with tasteful costumes it was a passable work.

"Robbie the Robot" was choreographed for the Third Youth Concert and as a children's work we will not comment on it.

The program closed with Honegger's "Descent into Darkness". The sections were *Haunted, Tormented,* and *Expiation.* The program notes, "This dance relives the journey of the soul through various tortures, sinking lower and lower into the hopelessness of being; where many coexist, yet each one is alone without hope of resurrection or communication." Need we say more?

— W. H. STEPHAN

ORDER BY MAIL!

A & L THEATRICAL FABRIC & SHOE CO.

Toe — Tap — Ballet — Acrobatic Shoes
Costume Fabrics — Rhinestones, etc.
Leotards — Opera Hose — Danskins
Blacklight Fabrics — Lite Equip.
Hawaiian Skirts — Leis — Gourds
Majorette Fabrics — Boots — Batons, Etc.
Stage Make Up — Wigs — Santa Suits

STEPPING TONES Records

Mail Orders Promptly Filled
1823 Franklin, Dept. DS, Oakland, Calif.

AL
GILBERT

ROUTINES FOR CHILDREN

FREE BROCHURE UPON REQUEST
P. O. Box 36479 Hollywood 36, Calif.

MERLE MARSICANO AND COMPANY

Henry Street Playhouse
April 27, 1958

Merle Marsicano and Company, including Julie Oser, Patricia Plyer, and Rhoda Winter, appeared in an evening of dances choreographed by Miss Marsicano. Nine dances were represented, seven solos and two group compositions for the members of the company.

Miss Marsicano is a mood creator. There is never a narrative or storyline, and no program notes are used. Her titles are always brief, usually one or two words, and oftentimes nebulous. There is little variety in movement. Nearly all choreography is on one level. (Never once was there a sequence on the floor and only once was there a sequence of jumps. These were few and done in plié..) Many passages, on first glance, appear to be lifted verbatim from one dance and put in another. In spite of these observations, which would ordinarily be viewed as limitations, Miss Marsicano emerges as a dramatic figure who subtly and deftly involves an audience in her absractions. Most of the power of these dances lies in the sustaining quality derived from the form. All works are excellently constructed.

Of the solos, "First Dance," "Fantasy," "Il N'y A Plus De Raison," "Passage," "Fragment For A Greek Tragedy," "Third Dance," and "Figure of Memory," the last named was the most interesting. Some of the dances begin to look very much alike, but "Figure of Memory" resulted in one of those rare occasions when the audience does not need to know the specifics in a choreographer's mind. One's own interpretations can actually be given. A mood is undeniably evoked and "Figure of Memory" belongs to the onlooker as well as to the dancer.

Miss Marsicano is far more successful when choreographing for herself than when composing for her group. Such a personal style is not easily transmitted. "Mysteries of the Summer Solstice" and "Enigma" were danced by a dedicated group. Supposedly the title of the first implies a turning point, but weird costumes, weird bodies, and weird movements resulted in some pretty bizarre effects that blocked efforts to ferret out meaning. "Enigma" was comparable in some ways. Three angular women with very long hair performed what appeared to be the meditations, usings, and private gyrations before the mirror of one woman — not three.

Obligation demands that the costumes be mentioned. Women are women and should remain so even when dancing. Why tights plus long straight dresses, plus gossamer coverings of a sort? Surely there was meant to be a relationship between them and the dances but the unattractiveness of them detracted rather than aided.

— CLAIRE WILLIAMS

Information Desk

- *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I wonder if you have any suggestions as to what I can tell mothers who bring their little darlings to my school just to "see if they'll like it"?

* * *

A. Yours is a universal problem encountered not only by dance schools but by all schools wherein attendance is not compulsory. Public schools aren't faced with this irritation for the simple reason that all children upon reaching a certain age are required by law to attend school — whether they like it or not.

In the first place, it's usually the parent who plants such irrational thoughts in a child's mind.

Perhaps one of the simplest ways of handling such requests is to explain that sending a child to dance class to see whether or not he or she will like it is not being fair either to the child or the teacher. Explain that it takes a few weeks for the child to adjust to her new subject as well as to her new friends and surroundings — and this can't be accomplished in a few "trial lessons."

Tell her yon know from experience that many children, when the novelty wears off and actual practice sets in, will dream up excuses for wanting to stop their lessons. They often try to convince unsuspecting parents that they don't like dancing, that what they would really like to learn is Baton Twirling, or Piano, ad infinitum. Try to explain further that to give in to such whims is actually detrimental to a growing child's character.

Should the parent insist. You might have your so-called "trial lessons" at such a high rate that the parent would rather enroll in your regular course at a much lesser rate.

Another method is to flatly, but diplomatically, explain that your dance courses run for a full term, nine months or a year, and that you require all your students to attend for at least one term. Explain that by that time the child, as well as the parent, will actually be able to see results and progress.

As a teacher, you well know if a

TRADE MARK, REG.
(DANNY HOCTOR, Pres.)

RECORDS ★

ROUTINES

★ SHEET MUSIC

They're NEW! Ask about our Special BALLROOM DANCE RECORDS

★ ★ ★ ★ ★ ★ ★

Send for FREE Catalogue

Dance Records, Inc.
P. O. Box 289
Radio City Station
New York City 19, N. Y.

WE APPRECIATE
your mentioning
DANCE DIGEST
when you order from
our advertisers.
—thank you.

Southern California
DANCE STUDIO
★ **FOR SALE** ★
LARGE ACTIVE ENROLLMENT
Write
ROY JAMES
Personal Representative
510 Elm St., Long Beach, California

Dear Editor:

Enclosed check for $1., please send us a copy of "The Survey on the Examing and Licensing of Dance Teachers in America."

You are "right on the ball!"; and, we are certainly happy that you are taking a first line stand on this issue which is eminent

Policies are made through experience of any business or collection of businesses; and, it is much better to plan and program such than to have it thrust upon you by outsiders.

Incidentally, we noticed that the Territories of Alaska & Hawaii were omitted. For personal information it may be of interest to know that in Hawaii a license must be obtained from the police department in order to teach dancing (fee $25.) (yearly), this does not include Ballet or Hawaiian Native dances.

The following may be of interest to you.

Sections of the Revised Ordinances of the City and County of Honolulu, 1942, Governing
DANCE HOUSES and
DANCING SCHOOLS

SECTION 1109 — Definitions —

"A *Dancing School* is any place where the bona fide teaching of dancing for a valuable consideration is the principal object of the conduct or operation of such place."

SECTION 115. Dancing Schools —

"Any person who presents to the chief of police an affidavit signed by two or responsible parties to the effect that such person is of good moral character, and stating the length, nature and extent of the acquanitance and knowledge of such person on the part of the makers of such affidavit, together with a list of the names and addresses of the pupils to be taught dancing, and pays to such chief of police the sum of twenty-five dollars to cover costs incident to filing, issuance of eprimts and inspection, may obtain a permit to conduct a dancing school and to teach dancing for a period of one year. The owner or operator shall on the last day of each month file with the chief of police an affidavit containing a list of the names and address of all pupils admitted to such dancing school. Permits for dancing schools may be issued to any person monthly for the sum of ten dollars upon the same terms and conditions otherwise that yearly permits are issued. Permits to conduct dancing

---

youngster stays in your school for at least one year, the chances are nine out of ten she will continue with you of her own volition.

Personally, I would suggest that you turn down the so-called "trial students". You may forfeit a few dollars in so doing, but in the long run you will gain a reputation as a dance teacher of competence and high standards.

* * *

NOTE TO R.M. (Cincinnati): Yours is a problem better discussed in the privacy of a letter. Sorry.

THE EDITORS

SPECIAL NOTICE:

DANCE DIGEST Magazine is not published during August. The next issue will be dated Aug.-Sept. and will be out the early part of September.

schools shall be displayed on some conspicuous place in such school and shall contain the following conditions.

— (a. to g.)

SECTION 1116. Restriction on Police Officials.

"It shall be unlawful for any member of the police commission, or the chief of police or any of his assistants, or any member of the police department of the city and county of Honolulu, to be financially interested, direction or indirectly, in any public dance house or dancing school . . . "

SECTION 1117. Penalty.

Well, before this gets too involved . . . I'd better bring this letter to a close.

Many teachers belong to one or more Dancing Teacher Associations, and quite a number do not belong to any . . . and while there will be a necessary expense involved . . . there may be more feasibility of Membership in a "Dancing Teachers' Survey Commission" (or Convention) of active and inactive members . . . Initial . . . and subsequent fees for the final drafting and *proper presentation* on a National Scale . . .

All I can say is "God be with you" . . . You have made the step which is so necessary and eminent . . . and am sure there will be plenty to support you in this behalf.

Very truly yours,
Mark Barton
Seattle, Washington

RUSSELL RECORDS... HEADQUARTERS

for all your Record needs!

Russell Records has pioneered and is the leader in recorded music for either beginner, intermediate or advanced student instruction or home practice records. Take your choice of over 375 musical numbers in a variety of tempos for exercises and routines of various lengths, including records for recital performances. All orders given 1 day service. Send for FREE Catalog.

RUSSELL RECORDS, INCORPORATED
P. O. BOX 328 Dept. T-7 VENTURA, CALIF.

ORDER BY MAIL!

MORE DANCE STEPS

"Easy Cues for Ballroom Dances" ($2 Postpaid) contains 20 steps for each dance: Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug)

MEL DAY DANCE STUDIOS
3640 State Street Boise, Idaho
Write for Brochure on Dance Vacations

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
17 North State St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
309 South B Street, San Mateo, Calif.
1458 McGill College, Montreal, Canada
1174 Bay St., Toronto, Canada

"Won't You Dance With Me?"

is a mailing piece that will help bring new ballroom students into YOUR school.

- EXPLAINS the facts of 'dance' life to husbands who neglect to take their wives to an occasional dance . . .
- EXPLAINS that knowing how to dance correctly is no longer considered a luxury — but is practically a Business and Social necessity . . .
- EXPLAINS that age is no barrier when it comes to learning how to Ballroom dance . . .
- EXPLAINS that just-getting-by on the dance floor is an imposition on one's partner . . .
- AND FINALLY: "Won't You Dance With Me?" explains why the only proven way to learn to dance correctly is by taking lessons from a reputable dance school . . .

"Won't You Dance With Me?"

is:

- Slanted exclusively for The Ballroom Dance School
- A Sure-Fire Student Getter
- Attractively Printed on Colored Paper
- Ample Space for Your Studio Advertisement
- Folded to Fit a Standard No. 10 Envelope (May also be mailed without an envelope.)

WHY NOT ORDER YOUR COPIES NOW!

DANCE DIGEST

376 Almaden Ave., San Jose 10, Calif.
Please send me copies of "Won't You Dance Me?" as indicated below: (Sorry, no C.O.D.s)

☐ Single Copy 25¢ ☐ 25 Copies $2.75
☐ 50 Copies $4.00 ☐ 100 Copies $7.00
☐ 200 Copies $13.00 ☐ 300 Copies $18.00
☐ 500 Copies $26.50 ☐ 600 or more, 5¢ each

Name.....
(Please Print)

Address.....

City .....

Zone..... **State**.....

☐ Teacher ☐ Student ☐ Professional
☐ Dance Enthusiast ☐ Library

Teachers' and Students' section

NEWSETTES:

● Three Gladys Hight dancers, Diana Chern, Carol Ann Vander Ploeg and Sandra Sereno, have been signed to appear with the Minneapolis Aquaduc Show which will play three weeks in Minneapolis and two weeks in Detroit.

● The Players Guild Ballet with guest choreographers of the San Francisco Ballet Previews Company, presented special Workshop Performances on April 26-27, May 3-4 and May 10-11 at the Studio Workshop Theatre in Oakland, California.

FAMOUS ACROBATIC TEACHER GOES ON TEACHING TOUR

James Rozanas will conduct a special Acrobatic Course in Advanced Aerial Tricks, Control and Balance Work, Double and Novelty Tricks as well as how to use the new Aerialist, Ceiling Mechanic, Take-Off-Board and Safety Belt, at the YWCA, July 25 through the 25th, at San Jose, Calif.

The course is open to all teachers and their students. Beginners, Intermediates and Advanced classes will be held daily. For other cities on the Rozanas tour write directly to:

JAMES ROZANAS,
10412 So. St. Louis Ave.,
Chicago 43, Illinois

The Kavanaugh Twins, Miles and Leonard.

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List S-58
Carnegie Hall, New York 19, N. Y.

ORDER BY MAIL!

A Biographical Brief . . .

THE KAVANAUGH TWINS

The Kavanaugh twins, Miles and Leonard, stand six feet five and at this writing are twenty-one years of age. The boys are soon to be tested by Universal Pictures. If talent and appearance count, the twins can't help but climb to the top of the entertainment ladder.

The Kavanaugh twins' big break came when they were selected to tour for a year with the Paul Whiteman unit. Since then they have worked many famous night spots throughout the United States and South America.

The boys' dance training began at the age of three with Kathleen R. Sweeney. The New York trainer of dance stars, Jack Stanly, was their tap teacher and guiding light for a number of years. It was Mr. Stanly who saw to it that the boys also received training in other types of dancing with such teachers as Johnny Plaza (Acrobatic), Harrison Muller (Eccentric), Tom Riley (Ballroom), and Arleigh Peterson (Modern). It was also through Jack Stanly that Miles and Leonard joined the DMA, Inc., when they decided to open their own dance studio in order to help pay their way through college.

After completing their college education the twins moved to California where they continued to dance and to study under the guidance of Tap master Eddie Gay. It was Mr. Gay who was instrumental in getting the twins dance dates in such Island spots as the Royal Hawaiian Hotel and the Biltmore.

In the summer of '56 Eddie Gay and Peter Lance, well known west coast musical arranger, set an entirely new act for the boys.

As of May, 1958, the Kavanaugh twins are now in the armed forces, but still dancing. As we go to press, Miles and Leonard are competing in the final rounds of an Armed Forces Talent Contest in San Francisco, where the winners will go to Washington, D.C., to appear in the finals relative to an appearance on the Ed Sullivan Show.

The Kavanaugh Twins, Miles and Leonard.

SUCCESSFUL
WEIGHT CONTROL

Based on a clue to better living discovered by the Balinese and adapted to the American Way of Life by a new research team.

A plan that will allow you at last to maintain normal weight effectively, efficiently and simply.

To learn more about this wonderful discovery that can put life in your years and years on your life, just clip and send in this coupon or phone.

The Secret of
BALI

CLIP OUT AND MAIL NOW!

BALI PRODUCTS
Gladys Blankenship,
700 Arlington Avenue
Berkeley 7, California
LAndscape 5-7694

Without obligation—please send me additional information on "The Secret of Bali."

Name_____

Address_____

City_____ Zone___ State_____

JAMES GRAHAM-LUJAN
Joins Bay Area Ballet Company as Artistic Director

The Bay Area Ballet Company concluded its first season May 26 with the performance of Concert IX at Marines' Memorial Theater in San Francisco. At the conclusion of the performance, Alwyn Bach, the "voice" of the company, came on stage to announce plans for the coming season and to introduce the directors. Carolyn Parks, Leona Norman, Vern Nerden and Guillermo del Oro were introduced. These four are the main choreographers of the company.

Enthusiastic applause greeted the introduction of James Graham-Lujan, long associated with ballet in this area, and the announcement that he has joined the company as Artistic Director. James Graham-Lujan told the audience that one of the ballets which the company will mount next fall will be choreographed and danced by Conrad Ludlow. Scenery and costumes for the new ballet will be designed by Douglas Riseborough, distinguished California designer and muralist. Riseborough has been appointed Director of Design for the company.

In its first season, the company has given one performance monthly since last October. 1958-59 plans call for one program every two months, and in keeping with its name, the Bay Area Ballet Company will give the same program in San Francisco, the East Bay and Marin County. Arrangements have been concluded for the group to appear on various concert series in Central and Northern California, the first being in Santa Maria in November and the second in Marysville and Modesto in December.

Pictured above is a scene from "Shubert's Vision," choreographed by Lois Eborn Gilbert for the Suncoast Ballet and presented in conjunction with the St. Petersburg Symphony Orchestra under the direction of Leon Poulopoulos in St. Petersburg, Florida, during February. The entire program was repeated in Clearwater April 12. It will also be performed at the Sunshine Festival Ball in St. Petersburg. On May 3-4, the Suncoast Ballet will present Hungarian Dances and Schubert"s Visions at the Stephan Foster Memorial Festival.

Artistic Directors are: Pauline Buhner, Lois Eborn Gilbart, Imogene Helm and Geraldine Lennox. Robert Leahey is President of the Executive Board. At the end of its first year the Suncoast Ballet Co. is in the "black" more than $1,000 and has a $400 Student Loan Fund available.

Dancers from left to right are: Pat Stephens, Christine Sasher, Kathy Domeier, Carol Lee Porter, Barbara James, Jill Johnson, Cicily Seidel, Kathy Kessler, Arlene Jachens, Vicky Palmer, Debby Witwer and Sandra Lee Bridenstine. Florence Murphy, pianist. —Robert Leahy.

Paul Whiteman said: "For Silver see STERLING, but for dancing see STANLY"

JACK STANLY'S

20th Annual Summer School now being conducted in Weekly Sessions

Tap & Free-style Modern Jazz Ballet & Toe Stylized Acro.

Teachers attending with 5 or more students take course free.

Write for Schedule, Brochure & Mail Order List

JACK STANLY

c/o SHOWCASE REHEARSAL STUDIOS
950 8th Ave. (N.E. Cor. 56th St.) N.Y.C.
Studio Phone JUdson 6-7947 Res. CI 6-5631

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE MASTERS OF CALIFORNIA held ts regular bi-monthly meeting at the Lodena Edgcumbe Studio in Vallejo, Calif., May 4. The teaching faculty included: Stanley Kahn, American Jazz; Anamay Bowman, Baton; Jean Woods, Tap; Lodena Edgcumbe, Ballet, and Phyllis Bigelow, Ballroom. **Bulletin quote:** At the height of his career as show business' most dynamic, colorful producer of the day, Mike Todd's life came to a tragic end. Credited to him is one classic remark: "I've never been poor, only broke. Being poor is a frame of mind. Being broke is a temporary situation."

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA met May 11th at the Statler Hotel in Los Angeles. The faculty included: Dottie Dee, Production Show Opener; Agnes Ward, Novelty Tap; and a Ballroom Volunteer Hour. **Bulletin quote:** Discourage smoking! Especially to those of your teenagers who haven't started yet. Dancers need all the clean, fresh air they can get. Don't permit smoking in rooms where your classes are being conducted. Dr. T. R. Van Dellen says that tobacco effects the heart.

LOUISIANA ASSOCIATION OF DANCE MASTERS met at the Bellemont Tourist Courts in Baton Rouge, March 23, for an All Day Session. Faculty members included: Gene Rollins and Stephen Quirk. On Saturday there was an Open House at the home of Ann Moise, President.

FOLK SPECIALISTS ADDED TO N.A.B. FACULTY

The National Academy of Ballet announces that it has engaged Michael and Marianne Hermann as additions to the Faculty for the Special Summer School for Teachers to be held in New York City July 7th through August 15th. The Hermanns, famous folk dance specialists who recently taught the Virginia Reel to the Moiseyev Troupe of Russian Dancers, will conduct a course on Folk Dances of All Nations for the Academy. Other recent additions to the summer school faculty include Julia Mildred Harper and Constance Reynolds. Miss Harper and Miss Reynolds will teach special courses in recital dances for Grades I and II of the National Academy of Ballet Syllabus. They join a faculty composed of Thalia Mara, Arthur Mahoney, Olga Tavolga, Yurek Lazowsky, Hilda Butsova, Thomas Armour and Marie Grimaldi. A feature of the summer school will be the introduction of a course in Music Analysis for ballet teachers. Vladimir Djury, former Director of the Kiev Opera Comique in Russia, will conduct this course.

* * *

Thalia Mara and Arthur Mahoney leave New York on June 3rd on an extended trip across the country to the West Coast. The itinerary includes a three-day stop in Detroit, Michigan, where they will conduct a Seminar, June 6th thru June 8th, on behalf of the National Academy of Ballet; conferences in Illinois, Missouri, and Colorado with teachers interested in learning more about the activities of the Academy; a one week Seminar in San Mateo, California, where they will teach together with Olga Ziceva. They return to New York on July 5th to conduct the summer school for students at their own School of Ballet Repertoty and the Summer School for Teachers on behalf of the National Academy of Ballet, both of which begin on July 7th.

The "Gudge Sisters," Tana, Toni, Tina and Debbie, students of the Ayres Dance Studio in San Leandro, California, fared well at the Northern California Novice Championship Tumbling Meet held in San Jose, California, on November 30. Following is a resume of the Sisters' honors: Toni placed third in the Tumbling for girls 11 years and under. Due to injuries incurred just before the meet Tana and Tina were unable to participate. On December 6, with their injuries pretty well healed, Tana, Tina and Toni entered the California YMCA Sports Festival in Berkeley. Tana won second place in Tumbling for girls 14 years and under and placed fifth in Free Exercise. Toni won fourth place in Tumbling for girls eleven and under, placed fifth in Free Exercise and won second in Miniature Trampoline.

The three older girls have been studying Ballet, Acrobatics and Hawaiian dancing for five years. Debbie has been taking lessons since three and a half years of age — she is now five. Although it is still too early to tell, the girls indicate a desire to become instructors and/or choreographers of dance. The girls' school grades are average or above. —Photo by Romaine

---

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying— if we don't receive the material we can't print it.

Left: Mme. Annette in her early teens, and, right, as she is today. She has no intention of retiring.

Dear Editor:

April 14, 1956, I was 65 years old. In June I had danced 60 years. My pupils insisted I dance. My pianist said she would not play for me. I guess she was afraid I might have a heart attack. I did dance and without a rehearsal, with my pianist, and the Shubert Theatre orchestra.

I have taught over 35 years. A lady reporter interviewed me but the editor wrote the article, which has some mistakes in it. The costume in Fantasia was one I borrowed to show off my figure. I was a fairy in Fantasia and was only 17 years old. I learned most of my tap from boys in Minstrel Shows. In fact I learned soft shoe before clog or buck. The article is incorrect. I met my late husband when I was 23.

Last Christmas I spent in Mexico. Was there almost four weeks. At one of the night clubs in an open air theatre on one of the islands I saw a terrific dance presenation. It was a monstrous production by the Brazilian Ballet Co. I never saw nor enjoyed a dance show any more than the Brazilian Ballet.

The only trouble was the getting to the island. We had to walk on planks to get to the boats. We had to take off shoes and stockings. The water ran over our feet. On reaching the island men pulled us to the pier, and nearly pulled our arms out of their sockets.

Leaving the island was worse. As the men were lowering me the helmsman decided he could take no more. Fortunately I only weigh 100 pounds. They were able to pull me back. Then, to reach Acapulco off came the shoes and stock-ings again.

The memory of that excursion will never leave me. The next day we compared notes and decided we had had" the time of our lives."

I wish that The Brazilian Ballet

BORN TO DANCE ALL HER LIFE . . .

Still dancing at the age of 65, Mme. Annette, veteran New Haven dancing teacher, shows no signs of retiring from her active career in the terpsichorean limelight.

Born on April 14, 1891, Mme. Annette is the fourth generation of a family of dancers, and still manages to execute all the intricate tap and ballet steps she teaches her 200-odd pupils.

Poor circulation was a contributing factor in Mme. Annette's active career. Remembering how much dancing helped her led the famous Connecticut teacher to open her own studios 34 years ago. She has worked with many polio and cerebral palsy victims in her three decades of teaching.

Although her main interest has always been ballet, Mme. Annette loves character dancing, and has done some tap in her later years. She continues to study in New York every summer, to keep abreast of current dance trends.

The list of Mme. Annette's former students includes several stars of movies and Broadway. Merritt Thompson, an East Haven pupil, went on from Mme. Annette's studio to become choreographer Michael Kidd's assistant for such shows as "Guys and Dolls" and "Can-Can".

Mme. Annette was married to the late Fred Reckliess, an acrobatic star she met in vaudeville, for 38 years. They had no children, but she likes to call her pupils her "professional grandchildren".

The spry sexagenarian feels that dancing should "elevate and exhilarate both the dancer and the audience, and therefore she doesn't approve of the type of modern dance that portrays depressing emotions. "Nobody should use dancing to depict anything ugly," said the tiny Mme.

A past president of the Dance Teachers Club of Connecticut, Mme. Annette has taught at most of the Eastern dance societies' conventions, including the Dance Masters of America, to which she was a delegate for three years.

Among the pupils who appeared in the June 25 show at the Shubert Theater are several who are teachers in their own studios in the area. Mme. Annette is most proud of these students, who have carried on her famous tradition, even though she cheerfully refers to them as "competition".

Company could play here in the States.

Sincerely,
Mme. Annette.

155 Brown Street
West Haven 16, Conn.

//////

NOW! You can order
REPRINTS
of the
LAWRENCE WELK
Ballroom article entitled:
"Lawrence Welk: A Dancer's Musician"

This attractive 8-page pamphlet with Lawrence Welk's picture on the cover makes a choice mailing-piece for your prospective Ballroom Students.

FOLLOWING IS A SAMPLING OF THE LAWRENCE WELK QUOTES CONTAINED IN THE ARTICLE

"Ballroom dancing is one of the pleasantest and easiest forms of exercise and relaxation one can find . . .

"Ballroom dancing is inexpensive and highly enjoyable . . . because it is marvelous exercise, it can keep one's body toned and conditioned . . . "

If you would like a prestige Booklet to mail or give to prospective Ballroom students, place YOUR order now. There is ample space on the back cover for your studio advertisement. May be mailed with or without an envelope.

Please send me the 8-page Booklet, "Lawrence Welk: A Dancer's Musician," as indicated below.

Single Copy, 35¢ 25 Copies, $ 4.00
50 Copies, $ 7.00 100 Copies, $13.00
200 Copies, $24.00 300 Copies, $33.00
400 Copies, $40.00
500 to 1000 Copies, 9¢ each

Enclosed is my ☐ check ☐ Money Order
Sorry, no C. O. D.s. for $

DANCE DIGEST 376 Almaden Avenue, San Jose 10, California

Name.....
(Please Print)

Address.....

City .....

Zone..... **State**.....

4 EXTRA SHOWS FOR MOISEYEV TROUPE BEFORE RETURN TO MOSCOW

In response to the biggest advance mail order sale in the 33-year history of Madison Square Garden — 18,000 pieces of mail swamped the Garden treasurers the last two weeks — Impresario S. Hurok has succeeded in winning an extension of time to enable the Moiseyev Dance Company from Moscow to give four more performances just before they return to Moscow. They will be at Madison Square Garden, June 24, 25 and 28.

This unusual schedule was arranged by Mr. Hurok to enable the dancers to enjoy a holiday between performances before returning home to Moscow.

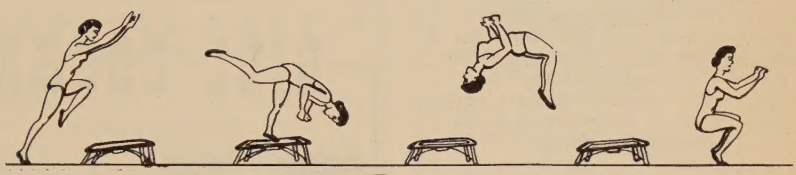
Mr. Hurok estimates that the mail for the previously announced extra performances of June 20, 21 and 22 (matinee and evening) totals more than $200,000, about $40,000 more than the capacity of the Garden. Certain price categories were over-subscribed and to avoid returning orders, the Garden will substitute later dates.

The sold-out sign has been displayed everywhere since the Company left New York. In Detroit, where the Company just concluded an engagement, the performances were sold out ten days before the opening. The engagement at the Opera House in Chicago was sold out several weeks n advance. The huge 6-500-seat Shrine Auditorium in Los Angeles, where the Company began a one-week run on May 24, was sold out, as was San Francisco and Washington. The four remaining tour cities, St. Louis, Cleveland, Philadelphia and Boston, report that they expect to be sold out within the next two weeks.

A new monthly series on

"ADVANCED ACROBATICS AND TUMBLING"

by the famous U. S. authority on the subject, **James Rozanas . . .**



35. KICKOVER FRONT

From a running start, place forward foot in center of canvas on trampolet and immediately push with forward foot, at the same time bending the body forward, kicking the backward leg up and over and landing on the floor in front of the trampolet. (See Page 18 of "Theory and Practice of Acrobatics and Tumbling.") At no time allow pupil to stand up straight on forward leg on top of trampolet and jump forward and upward in the air.

(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago, Ill.)

SEND YOUR ASSOCIATION'S NEWS TO DANCE DIGEST

These pages are open to all bona fide Dance Teachers' Organizations. If you don't see your own Association represented here, why not suggest to your secretary that it be sent to Dance Digest for publication . . . there is no charge for this news service.

After all—it's by exchanging ideas that organizations, as well as individuals, are able to grow . . .

"Knowledge, like a germ, grows with exposure."

ARE YOU MOVING?

Send your new address 30 days before you move. Tear address label off magazine and mail it to us with your new address. The Post Office will not forward magazines unless you furnish extra postage.
(Mail both OLD and NEW addresses to:

★

DANCE DIGEST *Magazine*
376 Almaden Avenue
San Jose 10, California

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
BALLROOM and EXHIBITION MATERIAL including the INTERNATIONAL style of Ballroom Dancing, for teachers
Member Dance Masters of America and California ORdway 3-7612
1616 California St., opposite Blum's

MASON-KAHN DANCE STUDIOS
Home of the "Mason-Kahn Dancers" ☆
1125 Market St., — San Francisco 3
6240 Mission St. — Daly City, Calif.
Ballet — Tap — Acrobatics — Jazz
☆Professionally eligible dancers contact Mason-Kahn re membership in the Mason-Kahn Dancers

• *SOUTHERN CALIFORNIA*

BAKER DANCE STUDIOS
Executive Offices:
108 South 10th Street, Montebello
PA 1-3500
Member of Dance Masters of America and Dancers International

• *SANTA MONICA, CALIFORNIA*

THOMAS & ROGERS
Specializing in Teacher Training
• Adjudicating • Exhibitions • Trainers of 1957 N.B.O.A. Champions All Around
522 SANTA MONICA BOULEVARD
SANTA MONICA, CALIF · EX 5-6652

• *OAKLAND, CALIFORNIA*

MARY CONMEE SCHOOL OF BALLET
Member and official organizer Royal Academy of Dancing (London)
6034 College Avenue, Oakland, Calif.
OL. 5-9706

• *OKLAHOMA*
• *OKLAHOMA CITY, OKLAHOMA*

KOTCHE'S SCHOOL OF BALLROOM DANCING
Specializing in Ballroom Class Instruction for over 29 years
416 N. Hudson — Oklahoma City, Okla.

DANCE TEACHERS

Keep your name before the dance public . . . List your name under
INDEX OF DANCE SCHOOLS
The cost is only $15.00 for 11 months. ***(3 lines 11 issues)***
Mail your ad *today* to:

DANCE DIGEST
376 ALMADEN AVENUE
SAN JOSE 10, CALIF.

BILL COGAN
photographer

'showman' of theatrical photography

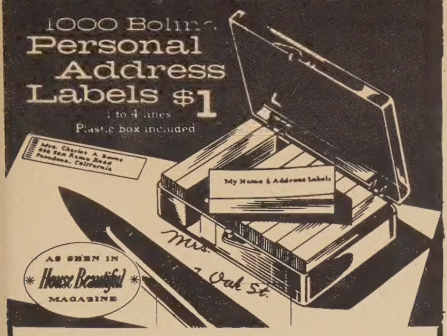
Color -
Dance -
Theatrical -
- Commercial
- Portrait
- Wedding

phone: SKyline 1-8665
2219 Clement St. San Francisco

● Three Gladys Hight dancers, Diana Chern, Carol Ann Vander Ploeg and Sandra Sereno, have been signed to appear with the Minneapolis Aquaduc Show which will play three weeks in Minneapolis and two weeks in Detroit.

● The Players Guild Ballet with guest choreographers of the San Francisco Ballet Previews Company, presented special Workshop Performances on April 26-27, May 3-4 and May 10-11 at the Studio Workshop Theatre in Oakland, California.

ORDER BY MAIL!



Your Own
ADDRESS LABELS
1000 for $1

ANY MESSAGE UP TO FOUR LINES neatly printed in black on white, gilt-edged, gummed paper 1½ inches long. Packed in a re-usable plastic box, and padded in books for easy handling. Use them on your checks, books, dance routines, stationery, phonograph records and brochures.

1,000 for $1
or 5,000 for $4.50, prepaid

(Not over 27 letters and spaces per line, please — Allow approximately two weeks for delivery.)

ORDER TODAY from:
DANCE CRAFT, 376 Almaden Avenue, San Jose 10, California

Enclosed is my ☐ check ☐ Money Order

for $.....

Please send (amount) ..... personal labels with the following wording:

(Please print)

1. .....

2. .....

3. .....

4. .....

Please mail labels to:

Name.....

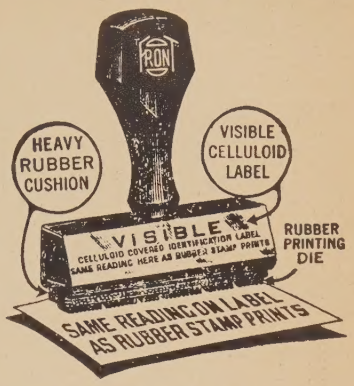
Address.....

City.....

Zone.....State.....
(California residents please add 4% tax)

ORDER BY MAIL!

RUBBER STAMP SPECIAL



To introduce our Mail Order Rubber Stamp Service and the Excellent Quality of our Workmanship, we will mail, Postpaid, a 2 or 3 Line Name and Address Rubber Stamp and 2¾ x 1½ Stamp Pad (Black, Blue, Red or Violet) and a ½ oz. bottle of ink with brush in cap for easy re-inking-

For Only $1.89 Check or Money Order
SEND YOUR ORDER TO:

Dance Craft

376 ALMADEN AVE. SAN JOSE 10, CALIF.

Please send me your $1.89 Rubber Stamp Special for which I enclose my

Check ☐ Money Order ☐ Cash ☐

Color Amt.

Desired..... Enc. $.....
(California Residents add 4% tax)

(Please Print)

1.....

2.....

3.....

Mail to:

Name.....

Address.....

City.....State.....

of DANCING STAR MAGAZINE

contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material

Order back issues now to get these interesting articles:

- ☐ "A Matter of Babies," an informal meeting with Isadora Duncan, April and May, 1953 — both for 50c
- ☐ "Tumbling vs. Acrobatics," March, 1952 ..... 25c
- ☐ "Selling Dancing," an editorial, February, 1953 ..... 25c
- ☐ "Your Goal and How to Attain It," April, 1952 ..... 25c
- ☐ "Cindarella of the Ballroom." Montovani explains why the Tango isn't popular, February, 1952 ..... 25c
- ☐ "Ballroom Etiquette for Children," May, 1952 ..... 25c
- ☐ "Never Had a Lesson in My Life" (an excerpt) June, 1952 ..... 25c
- ☐ The Story of the National Smooth Dancers, Inc., July, 1952 ..... 25c
- ☐ "Suggestions for (Baton) Team Twirling Groups," Aug. - Sept., 1952 ..... 25c
- ☐ The Story of "Alicia Alonso", October and November, 1952, both for 50c
- ☐ "How to Criticize a Ballet," December, 1952 ..... 25c
- ☐ "Did You Know This About Dancing?" January, 1954 ..... 25c
- ☐ "Extraordinary Dances," March, 1954 ..... 25c
- ☐ "Dancing Brought Them Fame and Fortune," May, 1954 ..... 25c
- ☐ "Dancing's Unusual Side," June, 1954 ..... 25c
- ☐ "The Teacher of Kovack and Rabovsky," July, 1954 ..... 25c
- ☐ "Do Vocalists Spoil Our Dance Tunes?" August-September, 1954 ..... 25c
- ☐ "The Nutcracker of San Francisco," December, 1954 ..... 25c
- ☐ "Dancing: The Part It Plays in Our Daily Lives," December, 1954 ..... 25c
- ☐ Confessions of A Contortionist, Mar. '53 ..... 35c
- ☐ Tamara Toumanova, An International Institution, Mar. '53 ..... 35c
- ☐ Prado's New Mambo Is Sweeping The Americas, Jan. '52 ..... 15c
- ☐ Modern Dance Comes of Age In Mexico, Part 1, Oct. '54 — Part 2, Nov. '54, both for 50c
- ☐ The Finest Cure For Loneliness, Apr. '54 ..... 25c
- ☐ Wanted: More Boys for Ballet, Feb. '54 ..... 25c
- ☐ Methods and Planning for Group Instruction In Social Dancing, Feb. '54 ..... 25c
- ☐ Impediment to Better Ballet, Nov. '54 ..... 25c

NOTE: Variations in the price of Back Issues of **DANCING STAR Magazine** are determined by their scarcity.

DANCING STAR 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my ..... Check ..... Money Order for $ ..... Sorry, no C. O. D.s.

Name (Print) ..... Address .....

City ..... Zone ..... State .....